

The Songwriter's Workshop

presented by *L.B.Music*, Courtice

Maybe you're just starting out as a songwriter. On the other hand, perhaps you're an experienced lyricist and would like some fresh ideas, new approaches or just some other minds to bounce your ideas off of. In any instance *The Songwriters Workshop* is a valuable step toward significant progress.

I'm a song writer myself with a number of my pieces recorded by other artists. In my work as a music producer, I often find myself helping artists to improve their lyric and to take new direction in their subject matter and writing approach. My method is to explain principles learned from experience and study, and apply them to the creation and evaluation of songs. I've had such a positive response from my clients that I decided to offer a workshop on songwriting.

So here it is... *The Songwriter's Workshop*. The format is a cooperative open forum of weekly discussions using a series of basic song writing fundamentals as a starting point. Notes are prepared by the moderator. Participants are encouraged to present their own current or past works to be critiqued by the group.

Although some attention will be given to melody and arrangement, the central focus will be on lyrics, rhythm, and rhyme. This workshop is aimed at those desiring to see their works published, performed, and recorded. This is not a hobby course (ie; macrame, basket-weaving, learn to play guitar in one day! etc.)

A certificate of participation will be awarded to participants.

The *Songwriters' Workshop* will consist of ten, two-hour weekly sessions. Group size is 10 participants maximum.

Sessions will be held at *L.B.Music*, a music production and recording facility in Courtice, Ontario (immediately east of Oshawa).

Fee: \$115.00

commencing September 22, 1994 at 7:00 pm

duration: 20 hours

Moderator: Phil Manning

for information and registration: call XXX-XXXX

The Songwriter's Workshop: *Series A*

Session Outlines:

Session 1: **Object Writing**

- Learning how to explore your imagination for ideas and images toward discovering your own "writing voice"
- Establishing daily object writing disciplines

Session 2: **Using a Worksheet**

- Developing your lyric idea using the results of your object writing (sourcing song ideas)
- Listing key words (using a thesaurus)
- Listing secondary words (using a rhyming dictionary)

Session 3: **Song Form**

- Avoiding" boredom caused by repetition
- Different methods of creating and keeping interest

Session 4: **Verse Development**

- Showcasing the chorus with verse and bridge content
- Building up to a climax

Session 5: **Verse Continuity**

- Remaining focused in order to properly develop your original lyric idea
- Making verses work together to give weight to the message

Session 6: **Using and Avoiding Cliché's**

- Creating original language to develop your original idea
- Making creative use of clichés instead of relying on them

Session 7: **Balance/Imbalance**

- Drawing attention to key ideas
- Connecting/contrasting song sections
- Creating a need for balance/imbalance

Session 8: **Singability**

- Junctures, collisions, phonetic families, plosives
- The Vowel Triangle - tongue vowels, lip vowels
- Voice Leading - assonance, alliteration

Session 9: **Review and Evaluation**

Session 10: **Critiques**

Phil Manning's
Lyric Writing
for Songwriters

Phil Manning is the owner and producer at L.B. Music, a music production facility and recording studio. Phil has been writing, recording and performing his own works for over twenty years. Many of his songs have been recorded by other artists and his original music has been synchronized with film and video. Phil has been consulting and collaborating with experienced songwriters for several years, specifically in the area of effective lyric writing. The methods and procedures taught in the course have been gleaned from research, experience and interaction with successful lyricists. Over the past four years, Phil has been giving instruction on successful lyric writing at both Durham College and the L.B. Music studio facility.

Following are testimonials of alumni of the Lyric Writing for Songwriters course. (Formerly The Songwriters Workshop)

"My song writing had come to a dead end...
(The Songwriters Workshop has given me) a new look at my writing and a stronger desire to go on."
Beth Gogan - Dec.'94

"There seems to be a *lot of information packed into (the) sessions...* an interesting course. In all honesty I wasn't sure if I would get 'anything out of this... but now I'm walking away with a wealth of knowledge! Thanks Phil!" Christine Freschette - Dec.'94

"I definitely enjoyed this workshop... *(The Songwriters Workshop has given) me drive and enthusiasm.* Thanks Phil, I have found a new challenge! I hate to see it end." Laura Tiessen - Dec. '94

"I thoroughly enjoyed attending Phil Manning's *Songwriters Workshop.* I didn't want to miss out on any information that Phil was focusing on." Susan Alton - May '94

"I thought that to be a good songwriter you had to be born with the talent. Now I know that *songwriting can be learned,* and (my songs) can be as good as any songs on the radio." Bill Walker - July'95

"An excellent course by an excellent instructor... I like the informal atmosphere. I'm sure that participation in *this course will improve the quality of my songwriting.*" Roger Beckett - July '95

"The time was well spent... well worth it... especially *the object writing exercise which helps "kick start" the day.* Thanks." John Azzarello - July'95

"Yes! *Time organization and organizational skills in general were worth (the tuition) alone!* A good practical "meat & potatoes" course! Fun! No stuffing!" Kevin O'Connor – July '95

"*What I picked up in this class broke through a great deal of chaos...*If you're thinking about writing just take this course!" Nicole Chayka – July '95



is proud to present...

Phil Manning's
Lyric Writing
for **Songwriters**

**8 weekly evening sessions covering
the foundational elements of
successful songwriting.**

This course is profitable to anyone who is, or hopes to be, active as a songwriter at a professional level. The focus is on writing lyrics whose merit will have the maximum impact on the success of a given song.

Topics covered include:

Object Writing: Exploring your imagination, discovering your own "writing voice",

Using a Worksheet: Sourcing song ideas, using a thesaurus and rhyming dictionary.

Song Form: Avoiding boredom, creating and keeping interest.

Verse Development: Showcasing the chorus with verse and bridge content.

Verse Continuity: Focused development of your original lyric idea.

Using and Avoiding Clichés: Creating original language, making creative use of clichés.

Making Metaphors: Unlikely comparisons.

for dates and times contact Sean Cunnington

(905) 555-3004



(below are seminar notes delivered at a music industry conference at which I presented alongside Tom Jackson and a number of other industry experts and publishers. The point made was that success is tied to understanding the business of the music industry. Clarity of the message is dependant more on the effectiveness of the lyric)

Lyric: The Substance of Song

A skilled songwriter is empowered to effectively deliver the idea of his/her choosing through song, to a given market.

An unskilled songwriter is unable to communicate ideas through song.

A song is different than poetry set to music.

- different mode of delivery
- different target market
- different performance limitations - i.e. spin time, market expectations etc.
- different listening parameters - ie; radio, concerts, clubs, records v. recitals etc.

~ There are some great song lyrics that will never be heard.

~ There are some very important messages that will never be delivered.

~ There is a lot of really valuable exposure being wasted on poorly written song lyrics which carry unimportant messages.

What part does song lyric play?

Toward becoming rich/famous/popular, in the music industry, lyric plays about 5%
(Tom Jackson – Nashville performance coach/consultant)

Artists succeed commercially when they understand the music/record business and are accomplished self-promoters. Ugly people with bad songs can succeed.

Toward effective communication of the idea or message, lyric plays about 90%.

Great ideas and important methods require an efficient delivery system. All of the best studio production and record promotion in the world can't do more than deliver a non-message to the market.